CANADIAN Film Weekly
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Theatre Campaign Hits Stride

Theatre Books Must Be Clear

The need of good bookkeeping in theatres, not always easily available in rural areas, was shown in the case of the Palace Theatre, Swan River, Manitoba, where inadequate records were kept for the purpose of the amusement tax. The procedure followed in this case by the Com-

(Contniued on Page 6)

'Memphis Belle' Amazing Film

Easily the most gripping documentary of the war, "Memphis Belle," a 44-minute short feature in Technicolor released in Canada by Paramount, is an almost real experience for the audience. There is a growing grimness as it unreels and yet it barely touches on horror. It captures the attention

(Continued on Page 7)

To Add Balcony

Royal Theatre, Hudson, Quebec, operated by N. Rozon, is undergoing extensive alterations.

Better Showmanship Apparent In Sixth Loan Buildup

Results of the second week of the Sixth Victory Loan has brought the realization to showmen that, although this campaign in the theatre field had a stronger start than previous ones, even greater effort is needed to put the Loan over. This is the feeling throughout the Dominion and theatres are being relied upon to sharpen the sense of responsibility and obligation of the patrons.

Reports from theatre men show energy and resourcefulness. At Chatham, Ontario, Pat Drohan of the Capitol, who heads the theatre committee, has been making much use of song parodies with Victory Loan

(Continued on Page 2)

Pix Industry's Effort Wins Appreciation of Hon. J. L. Ilsley

The following is an excerpt from a letter to J. J. Fitzgibbons, National Chairman of the Canadian Motion Picture War Services Committee, by the Honorable J. L. Ilsley, Minister of Finance in Ottawa:

"The support which the Motion Picture Industry is giving the Sixth Victory Loan is even greater than in past Loans, and we know how important it is to our war financing effort. I hope you will extend to both the Exhibitors and Distributors throughout the country my thanks for all that they have done to support the Sixth Victory Loan."

Put Victory First

Alta. Pioneers Elect Officers

Pete D. Egan, president of the Calgary Motion Picture Association, was elected president of the Canadian Picture Pioneers, Calgary District, succeeding Ken Leach, at a meeting of that body held in the Pallister Hotel, Calgary, last week. During the meeting a number of new mem-

(Contniued on Page 6)

MacKenzie to NFB

David MacKenzie has become secertary of the National Film Board, replacing O. C. Wilson, who joined the CBC at its Toronto offices.

Ladies Lids at Movies Get Press Whacks

That ancient injustice, ladies' hats worn in theatres, is getting a public pasting from the press. The New York Post started the current crusade and the Brantford (Ontario) Expositor took it up and was promptly joined by the Ottawa Journal. Next in line was the Edmonton Journal, which reprinted the Ottawa editorial. Then came the Galt, Ontario, Reporter and the New Glasgow Evening News.

The New York Post sent out a reporter to ask people what they thought was fitting punishment for wearers of view-obstructors in screwy shapes. Here

(Continued on Page 2)

Film Explodes in Vancouver House

One print of Universal's "Phantom of the Opera" was completely destroyed recently at a Saturday matinee showing at the Capitol Theatre, Vancouver, B.C., when the film exploded and burst into flames. The audience got out with no one hurt.

DON'T SCRAP

That Scrap Book

They tell a story about a group of visitors to a military hospital. One of them stopped beside the bed of a legless soldier.

"How did you lose your legs?" he enquired.

"I didn't lose them," was the reply. "I exchanged them for a clear conscience."

Let us not adorn a tale that needs no adorning by pointing a moral that needs no pointing. Heroism caused by conviction is commonplace today among those who are on the stage of victory. The rest of us are in the wings —some stagehands, some just visitors.

There is a scrap book in your hands that deserves your attention. You may be a hard worker who is unimpressed with the prizes offered for the best campaign record. This lack of interest may cause you not to use the scrap book. Don't let it.

First it is necessary to do things that are worthy of inclusion in the scrap book. After that it is important that every last exhibitor or manager report his activities, even of the most minor kind, through his scrap book.

Get in there and stay in there. Do it and let the Committee know what you are doing. It might pay off and add an extra bond to yours.

'FOLLOW THE BOYS' *Now in Its Third Week at Toronto's Ace House, the Uptown Theatre*

OF COURSE IT'S A UNIVERSAL!

Film Weekly

Vol. 9, No. 18 May 3, 1944

HYE BOSSIN, Managing Editor

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Out of the Small Time

There are still many Canadians who, swamped by the complicated details of war and business, do not fully realize what this comparatively small country has meant to successful defence—and future offense through the coming invasion. If they took the time to sift out the major facts they would soon understand why the Sixth Victory Loan is so important. The $1,200,000,000 figure set as the Sixth Loan quota is small compared with the gigantic expenditures demanded by war and will be soon spent.

"Canada," it was pointed out in the British House of Commons recently, "will finish the war with the world's fourth largest air force, if not the fourth armed power, and it is quite clear that she must take her share of the responsibility in maintaing the peace of the Atlantic and Pacific."

Canada has loaned $700,000,000 to Britain, gave Britain a gift of $1,000,000,000 in 1942 and another such gift to Britain and her allies in 1943.

It is generally acknowledged that Canada's achievements have been tremendous. The Dominion is half-way in the list of the 30-odd United Nations from a standpoint of population but ranks close to the top in war effort, keeping company with those nations whose populations are well over one hundred million.

None of our accomplishments would have been possible without the support of Canadians — the voluntary support.

There are many Americans who think they are heavily taxed. A study of the Canadian rates in income taxes alone would prove how lucky they are. Here is a comparative table:

	Total income tax before compulsory savings	
Income	Canada	U.S.
$ 1,500	$ 109	$ 88
3,000	584	463
4,000	964	737
5,000	1,378	1,017
6,000	1,841	1,333
10,000	3,762	2,795

And we're still paying those rates and still lending our money—and our faith in the cause is still unshaken.

The war has caused Canada to grow up in a hurry. It has taught other nations that we are nobody's little brother. As Walter Winchell said when he signed off after telling his listeners about Canada's accomplishments, "The Maple Leaf Forever."

The war has provided Canada with a pattern for the future. Its possibilities have been brought to light, its character tested, its strategic location mapped for the world of tomorrow.

For Canada there is no turning back. The post-war world will demand new ideas and a new economy that will make room for our returning warriors. But first comes Victory. It must be bought and fought for.

The Sixth Victory Loan can not be separated from victory tomorrow and a greater Canada the day after tomorrow. The soldier's task is to fight, the worker's to produce goods and buy Victory Bonds, the theatre man's to supply entertainment, convince others to buy bonds and to buy them himself.

Some Good Tricks In Theatre Drive

(Continued from Page 1)

themes, some borrowed from John Farr of North Sydney, who wrote them. Slides for singing in the theatres have been distributed by Drohan, and printed song sheets have been contributed to all service bodies for luncheon meetings.

The Chatham Kiwanis put on two stage shows in which there was much boosting for the Loan. Drohan reports that the theatres in nearby towns, for which he acts as sub-chairman, are doing a grand job and making liberal use of paste and shears for the scrap book contest.

The Capitol, North Bay, Ontario, managed by Jack Nelson, has won a V-Flag, which is awarded to firms where 90 per cent or more of the personnel subscribe.

Montreal theatre and film men were prominent at the inaugural dinner for the Loan in that city. Present were E. N. Tabah, George Rotsky, W. E. Lester, Michel de Roussy de Sales, Maurice West, B. C. Salamis, C. S. Chaplin, Eugene Beaulac, H. Cass and B. A. Garson.

Ken Craig, manager of the Capitol, St. Catharines, Ontario, helped lay out the opening ceremonies, which took place in front of the City Hall. The theatre men there are working hard to help Lincoln County make its quota of $10,500,000.

Three thousand Hamilton, Ontario, children were entertained at the Palace Theatre after parading there from a monster Victory Loan rally at Gore Park. The Hamilton Theatre Manager's Association is right in the thick of the battle, with Lloyd Gurr of the Century acting as its representative to the Public Relations Committee. H. S. Dahn, sub-chairman for theatres in the city's nearby hamlets, reports plenty of activity.

The Imperial Theatre, Toronto, provided an idea which might be copied where a manager desires some kind of one-sheet beside the usual Victory Loan material. Manager Tom Daley took some of the ads placed in the Canadian trade papers by the exchanges and had them copied on a larger scale. They are striking.

"The Shining Future," a film made in Hollywood for the Canadian industry's part in the drive, has won widespread attention. Simpson's store in Toronto quoted Herbert Marshall in the picture for an ad and Gabriel Heater, network commentator, referred to the film and the Loan on his coast-to-coast international hookup.

The Montreal Standard weekly rotogravure section featured Cecelia Parker, star of the Andy Hardy series, holding her $100 bond. It wasn't hers—not that one. She borrowed it from Dewey Bloom, Regal-MGM Canadian promotion representative. Miss Parker's bond hadn't arrived yet.

These are but few of the things being done by some. They can be multiplied a thousand times by managers and exhibitors who are willing to exert themselves.

Gals' Lids at Pix Get Press Whacks

(Continued from Page 1)

are some of the answers:

Wire the seats and when a woman refused to doff the headgear, press a button and give her the works.

Let the theatre management provide the patrons with blow torches to use against the hats.

A salesgirl suggested that ushers should carry long shears.

A man suggested giving the offenders an army haircut so that they would have to wear shawls.

"What about a spotlight from the ceiling that would show the lady up in all her silly feathers?" asks the Brantford Expositor. "Or a trio of ushers lining up smartly in the aisle to sing 'Where Did You Get That Hat?' Or what about a municipal by-law making it both legal and in good taste for a man to give in to his real inner craving: to plant his big paw on the whole contraption and slowly grind it down to her ears."

The Expositor also went after the folks who eat lunches in theatres—and noisily. "But we can't go into that now," says the Ottawa Journal. "One good rage at a time, we always say. We want to savor the thought of pulling one of those fruit baskets over a woman's ears. In fact, it is one of our peace aims in the brave new world."

How ungallant of those scribblers. (In lowered tones — what time do we start?)

Vancouver Theatres Win Court Judgment

A judgment of $773.55 in favor of Nichols Theatres Ltd., Vancouver, against Franz F. H. Doye, et al, was awarded by Mr. Justice J. O. Wilson.

The plaintiff owns the Royal Theatre in Vancouver, and leased it in April, 1942 to Doye and Frank Simesek for five years. The suit against the defendants arose over payment of certain fixtures.

THE PICK OF THE PICTURES

Film Weekly

REVIEWS INFORMATION RATINGS

Vol. 9, No. 18 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

'Jive Junction'

with Dickie Moore and Tina Thayer

PRC 62 Mins.

ARRAY OF YOUNG TALENT COMES THROUGH WITH PLEASING PIC: GERRA YOUNG CLICKS.

Here is a pleasant offering produced for PRC by Leon Fromkess. It introduces 15-year-old Gerra Young, a singing discovery, who scores with her rendition of the Bell Song from "Lakme." Edgar G. Ulmer has turned in a good job of directing.

Lew Porter and Leo Erdody fashioned seven songs, with "Mother Earth" and "A Little Music Shop" among the most pleasing. Malvin Wald and Walter Doniger wrote the original story and Wald, Doniger and Irving Wallace the screenplay.

Dickie Moore does nice work as the leader of a high-school band, while Tina Thayer, Caral Ashley, Johnny Michaels and Frederick Feher are among the principals.

Dickie and his fellow high-school students establish a junior canteen for the entertainment of servicemen. Dickie and his band participate in a national contest for high-school bands. Suspense develops, when the boys find they cannot use their regular instruments because they are locked up in a building padlocked by the sheriff.

At the last moment, Dickie and the boys induce Conductor Feher to use his band's equipment, and they go on to win the contest.

Ira Morgan has handled his camera well, while Don Gallaher is to be credited for guiding a jitterbug sequence.

CAST: Dickie Moore, Tina Thayer, Gerra Young, Johnny Michaels, Jack Wagner, Jan Wiley, Beverly Boyd, Bill Halligan, Johnny Duncan, Johnny Clark, Frederick Feher, Caral Ashley, Odessa Laurin, Bob McKenzie.

DIRECTION, Good. PHOTOGRAPHY, Good.

Peerless Films Has Two in Release

Peerless Films is currently selling "Back Door to Heaven" and "One Third of a Nation." "Back Door to Heaven," which features Jimmy Lydon, Van Heflin, Wallace Ford, Patricia Ellis, Allie McMahon and Stuart Erwin, recently was held over at the Hollywood, Toronto.

"One Third of a Nation" features Sylvia Sydney and Lief Erickson.

'The Lodger'

with Merle Oberon, Laird Cregar, George Sanders

20th-Fox 84 Mins.

PSYCHOLOGICAL MELODRAMA POWERFULLY DONE; PACKED WITH SUSPENSE, WELL PRODUCED.

"The Lodger" is a psychological melodrama done with considerable power. Tensely plotted and deliberately worked out, the story makes a strong impression on the imagination of those who are suckers for this sort of thing. Despite its ponderousness, the film sustains the interest surprisingly well.

The film reverses the usual process of keeping the audience guessing as to who is the guilty one. It will not take those who see "The Lodger" long to reach the conclusion that Laird Cregar is the villain. The action is concerned rather with the efforts of the killer to escape arrest.

Cregar is the lodger mentioned in the title. No sooner does he take up residence in the London home of Sir Cedric Hardwicke and Sara Allgood than his mysterious actions direct the finger of suspicion to him. The charming fellow makes a specialty of "doing in" actresses. It seems an actress drove his brother to his death, and that's his way of avenging the youth's death. Merle Oberon, niece of Sir Cedric and Miss Allgood, almost falls a victim to Cregar's mania for murder. Miss Oberon is a music hall star with whom George Sanders, Scotland Yard man working on the case, falls in love.

Cregar plays the ripper with an economy of effort that enhances his performance. He makes the villain a frightful fellow all right. The audience will breath a sigh of relief when, cornered by the police, Cregar ends his career of crime in the Thames. Miss Oberon, Sanders, Sir Cedric and Miss Allgood perform commendably.

John Brahm's direction is good.

CAST: Merle Oberon, George Sanders, Laird Cregar, Sir Cedric Hardwicke, Sara Allgood, Aubrey Mather, Queenie Leonard, Doris Lloyd, David Clyde, Helena Pickard, Lumsden Hare, Frederick Worlock, Olaf Hytten, Colin Campbell, Harold De Becker, Anita Bolster, Billy Bevan, Forrester Harvey, Charles Hall, Skelton Knaggs, Edmund Breon, Harry Allen.

DIRECTION, Good. PHOTOGRAPHY, Fine.

Warner Buy

Warners has purchased "Fog Over London" for a screen story.

'The Fighting Seabees'

with John Wayne, Susan Hayward, Dennis O'Keefe

Republic 100 Mins.

REPUBLIC HAS SHOT THE WORKS TO INSURE WIDE PUBLIC SUPPORT OF INITIAL FILM OF SEABEES' EXPLOITS.

No half measures have been resorted to by Republic in filming the story of the Seabees. It is dubious whether the company has ever extended itself so much in the making of a film. The results more than justify the time, money and effort so lavishly expended on the production. For this is a picture of vast popular appeal—one that has what it takes to roll up the biggest grosses of any footage to come out of the Republic studios.

Thrills, excitement and action have not been spared in this tale. The force of the drama is softenned by a strong injection of romance. This holds out a powerful lure to the femmes.

How the Seabees came into being is the concern of the first half of the production. The rest of the footage deals with the Seabees in action. John Wayne, a construction genius, and Dennis O'Keefe, a Naval officer, are responsible in the film for bringing the Seabees into existence. They plug for the creation of construction battalions when a gang of civilian workers, required to work unarmed, takes a terrific beating from the Japs on a Pacific island. Wayne gets a commission in the new branch of the service and he and O'Keefe proceed to the Pacific with the first battalion of Seabees to set up installations for our forces. When the Japs invade the island the Seabees rout them after a bloody and spectacular fight in which Wayne dies a hero.

Wayne and O'Keefe acquit themselves satisfactorily as rivals for the love of Susan Hayward, a war correspondent. Miss Hayward fills her role well, even if it is difficult to accept her as a war correspondent.

Albert J. Cohen has produced like a real showman. Edward Ludwig's direction has much to recommend it.

CAST: John Wayne, Susan Hyaward, Dennis O'Keefe, William Frawley, Leonid Kinskey, J. M. Kerrigan, Grant Withers, Paul Fix, Ben Welden, William Forrest, Addison Richards, Jay Norris, Duncan Renaldo.

DIRECTION, Good. PHOTOGRAPHY, Good.

'The Good Fellows'

with Helen Walker, Cecil Kellaway

Paramount 70 Mins.

FAST-MOVING COMEDY SHOULD GET BY WITH FAMILY AUDIENCES; KELLAWAY PROVES MAIN ATTRACTION.

"The Good Fellows" is a moderately successful satire on fraternal orders. It would have been much better had it not placed so great a reliance on hokum to achieve its goal. It is all played very much on the surface, with the appeal directed at family audiences. The film has the virtue of snap and an abundance of life and a number of resounding laughs.

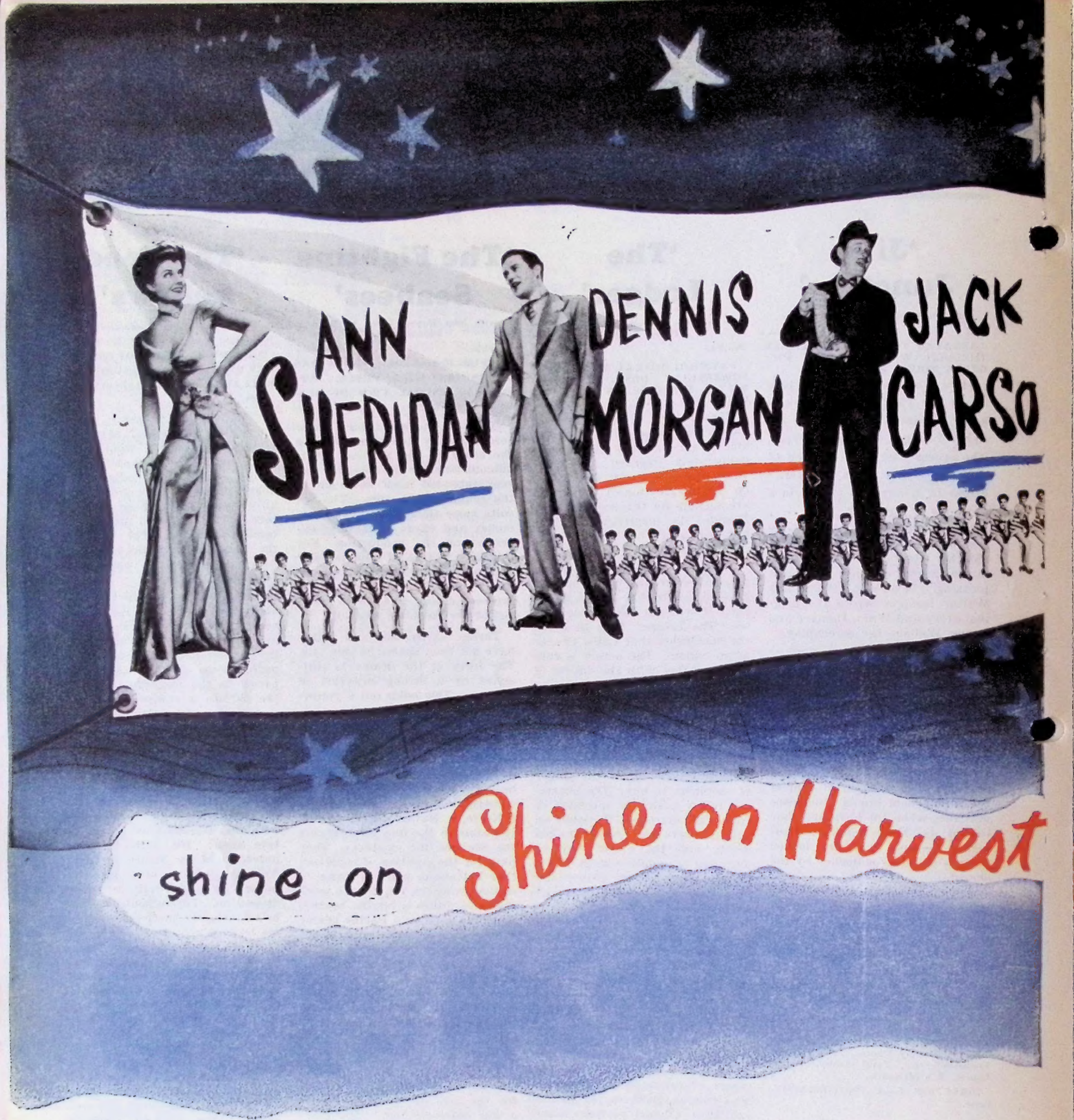
But what the production has above everything else is the services of Cecil Kellaway in the film's most substantial role. Kellaway dominates the film in a performance that is vastly superior to the material of which the picture is compounded. The smoothness and understanding of his portrayal make one wish anew that this actor's talents were put to finer use, as they so justly deserve.

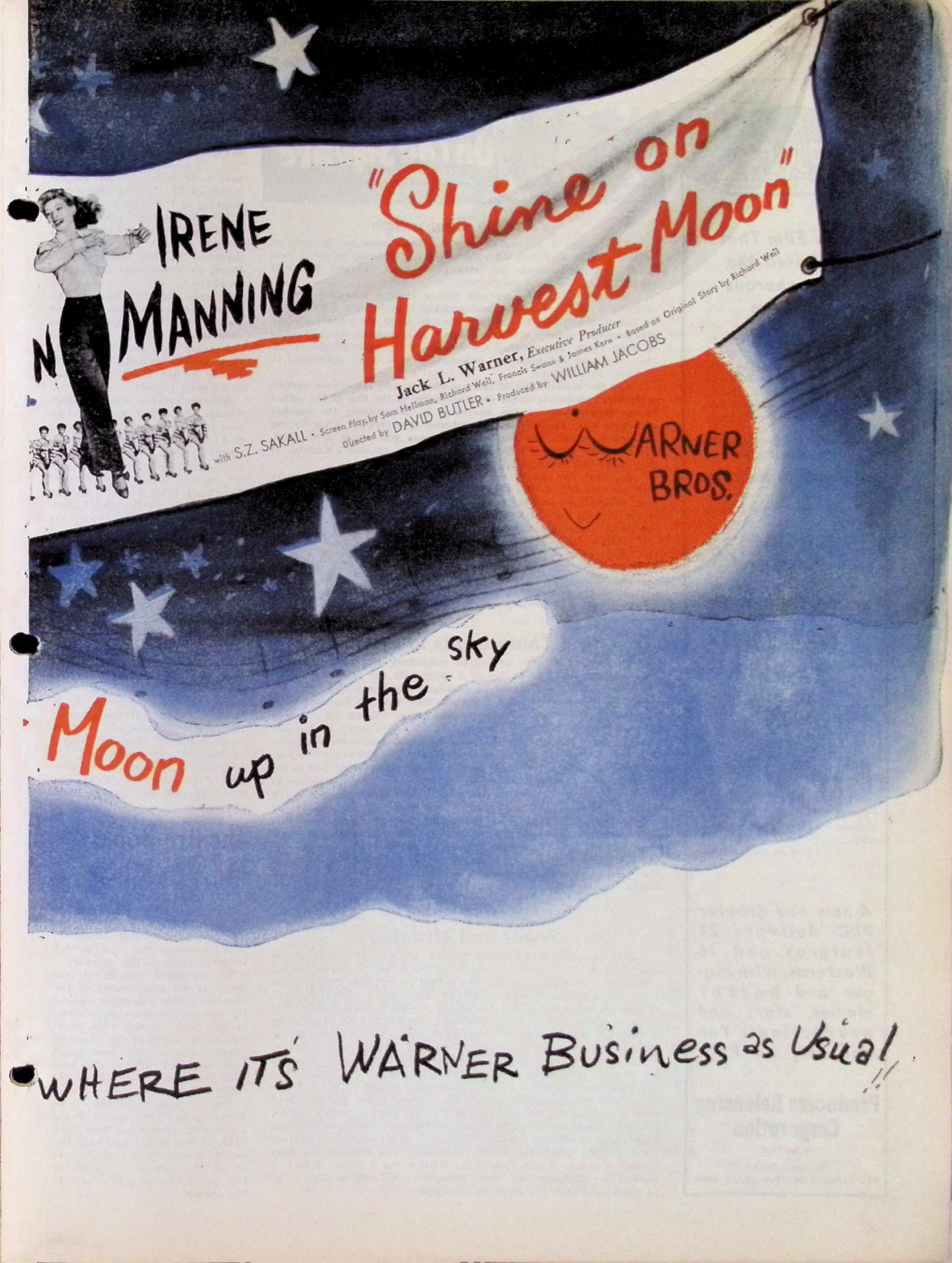
Kellaway plays an impractical fellow who permits his passion for good fellowship to interfere with his livelihood as a real estate agent. His activities as a potentate of the Ancient Order of Noblest Romans keep him impoverished and result in family dissension. Throughout the film he's constantly harried because of his lack of a business head. For most of the footage he's trying to break out of his financial straightjacket with small result. It is only through an ironic twist that he finally succeeds in providing the wherewithal to meet his financial obligations.

While the acting of the others is acceptable, none of it compares to Kellaway's. The actor gets his strongest support from Helen Walker, who plays his daughter; Mabel Paige, his mother-in-law; Kathleen Lockhart, his missus; and James Brown.

Jo Graham's direction extracts many laughs from the screenplay of Hugh Wedlock, Jr.

CAST: Helen Walker, James Brown, Cecil Kellaway, Mabel Paige, Rod Cameron, Diana Hale, Kathleen Lockhart, Wade Boteler, Tom Faden, Olin Howlin, William B. Davidson, Chester Clute, Irving Bacon, Norman Ainsley, Douglas Wood, Henry Edgar Dearing, Maurice Cass, Edward Earle, Robert Winkler, Norma Varden, Kerman Cripps, Oscar Smith.

DIRECTION, Good. PHOTOGRAPHY, Good.

It's Open, AND EVERY


IRENE MANNING
"Shine on Harvest Moon"
Jack L. Warner, Executive Producer
with S.Z. SAKALL • Screen Play by Sam Hellman, Richard Weil, Francis Swann & James Kern • Based on Original Story by Richard Weil
Directed by DAVID BUTLER • Produced by WILLIAM JACOBS
WARNER BROS.
Moon up in the sky
WHERE ITS WARNER Business as Usual!!

Producers Releasing Corporation Limited
PRC
H. J. ALLEN, President

The Film That Exposed the Treacherous Sadism of Japan

Hara Kiri

Formerly the sensationally Prophetic Picture

'THUNDER IN THE EAST'

Starring

CHARLES BOYER
MERLE OBERON
JOHN LODER

"In every way a screen drama of enormous power."
—New York Times.

"Tense, thrilling . . . keeps the audience on the edge of their seats."
—New York World-Telegram.

A new and greater PRC delivers 24 features and 16 Westerns, with bigger and better stories, stars and productions. You can rely on PRC.

Producers Releasing Corporation
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Executive Offices:
277 Victoria St., Toronto, 2, Ont.

Theatre Espionage

This story, if by some lucky chance it reaches the eyes of certain non-theatre folk who happened one evening to see a man going through obvious but strange motions without apparent reason, will clear up a mystery.

The man with the motions was a theatre manager demonstrating a sense of humor and proving that he is a man not to be taken lightly. It was almost time to close the boxoffice when this manager noticed a stranger buy a ticket and, instead of using it, walk away. He watched the man with the untorn ticket cross the road and establish an observation post in a doorway. A checker, sure enough.

For the information of the non-theatre folk mentioned earlier, a checker represents either the distributor of the film or the owner of the theatre—or anyone interested in determining the number of tickets sold. Each ticket is numbered. The checker, after buying his ticket, counts the number of persons who enter after that. The boxoffice receipts must balance with the checker's finding. If they don't the manager is under suspicion.

So, when the next ticket was sold, the manager walked slowly and majestically to the edge of the curb, faced the observation post, raised his hands ceremoniously above his head, and tore the ticket in half for the checker and all to see. This he did after each new ticket was sold.

Then a line of traffic led by a street car passed by, obscuring the checker's view for a few seconds. When the view was clear again the checker saw the manager waiting at the curb.

This time the manager raised but one hand. On it, jutting out prominently and being waved for emphasis, were three fingers!

* * *

One Thing Leads to Another

The alleged chronic crying of exhibitors, which is becoming film folklore, was the theme of a story told the other day. One exhibitor, known as a wailer on principle, was complaining bitterly about the exhorbitant price a certain film had cost him and how, because of it, he had lost money. And so on. "When did you play it?" someone asked. "It opens tonight," was the reply . . . Another yarn is about the small-show operators arguing whether Margaret O'Brien was five years old or six. "What's the difference?" spoke up a listener. "She'll be eight before her current picture gets to my house!" . . . A lady was amazed to hear this bit of dialogue in front of the Film Exchange Building: First fellow—"How are you doing?" Second fellow: "Last night I died." The amazed lady didn't know that they were managers talking about attendance . . . Variation of an old theme: "Stick with me, baby, and you'll wear nylons." . . . Whatever became of the guy who used to put the pins in new shirts after the metal shortage put him out of a job? He's putting cellophane wrappers on cigars. You could throw Nick Londos with the effort it takes to unwrap one.

* * *

Takes and Mistakes

Many persons are anxious to get into the theatre business and those in it are asked constantly about available opportunities. Evidence of this desire is the story that an outsider paid $17,000 for a certain theatre with less than 300 seats, a white elephant of long standing which has cost many a man many a dollar. The place is without projection equipment and needs new seats. The new owner is said to have ordered new seats and on being asked for his licence number, asked: "Licence? What do you mean, licence?" . . . Did you hear about the manufacturer who came to his partner with news of a government garment contract during the time buttons were almost impossible to get. "We got the labor and the cloth," he said. "Yes," sneered his partner, "but what'll we use for buttons—money?" . . . Sign on a vacant lot in a Toronto suburban area: "This property purchased by Famous Players for post-war development." . . . That swell letter from Dave Coplan, published in the last issue and credited to Sam Glazer, came to Louis Rosenfeld. That's one I blew. Why? I haven't the slightest idea. Very thoughtful of Louie to allow it to be used—and then it's reported wrongly!

Alta. Pioneers Elect Officers

(Continued from Page 1)

bers were added to the district roster of 37. It was the second meeting of the branch.

Horace Lackey, president of the Calgary projectionists' local, brought greetings. Jack Reid, president of the Calgary Film Board of Trade, was one of the speakers.

Captain Robert Pearson, Alberta chief censor, was the guest speaker at the banquet in the evening. He gave an account of censorship problems and said that, despite rebuffs and fault-finding, he had found theatre men to be good fellows.

Another speaker was Alex Entwhistle of Edmonton, oldest Pioneer in the district ,who recalled that he was attracted to the business when someone brought an old Edison sprocket to him for repair. Other guests were Ted Carey, RKO, Toronto; George Annabelle of Stettler; Matt Park of Wetaskiwin and Victor Armand of Winnipeg.

Officers elected, besides Egan, were: vice-president, Vernon Skorey; secretary, Vernon Dixon; directors, W. Kelley, Reg. Dodderidge, Walter Wilson, Dan Boyle, Mike Burlock, Horace Lackey, A. Brown. K. A. Leach is past president and honorary president is Alex Entwhistle.

New members were: Frank Shepard, of the Garry and Biggar, Sask.; William Ramsay, Opera theatre, Canmore; I. F. Shaker, Capitol, Hanna; Arnold Entwhistle, Edmonton; Dan A. Boyle, Empress, Macleod; Horace Lackeye, D. B. MacKenzie, W. Johnston, Dale Leach, projectionists of Calgary; W. Kelly and Reg. Dodderidge, branch film managers.

Theatre Books Must Be Clear

(Continued from Page 1)

missioner of Excise (now Deputy Minister of National Revenue for Customs and Excise) under the War Revenues Act can be followed in every similar instance.

An estimated assessment was made by the Comissioner of Excise and action was taken against the theatre operator for failure to pay that amount. The court upheld the right of the Commissioner to make the assessment and ruled that, since it was lawfully made, it did not have the right to interfere.

The theatre operator was forced to pay the amount of the assessment and in addition fined $100. A fine of $50 had been imposed previously for failure to divide the admission ticket in two parts and give one half to the patron.

'Memphis Belle' Amazing Film

(Continued from Page 1)

completely without grabbing it suddenly by sharp shocks. The auditor's interest becomes intense and he watches deeply impressed but with never the feeling of having undergone a harrowing experience.

This film, the record of a USA bomber over Germany, was released at the instance of the War Activities Committee and is being handled by Paramount at print costs alone. Made under the supervision of Lieut. Col. William Wyler, who directed "Mrs. Miniver" and other fine films, one of the two photographers who shared the trip with him, Lieut. Harold J. Tannenbaum, was later killed in a mission over France.

"Memphis Belle" dispels the idea that Technicolor is unsuited for serious films because the effect of color is usually soft, gay and friendly. The Technicolor here, though on a 16 mm. blow-up, lends itself perfectly to the presentation of certain aspects of flight never shown before. There are scenes of planes in the air that have never been duplicated from a standpoint of novelty.

It is hard to describe what the dialogue among the fliers, watching the enemy come at them and seeing their comrades trying to get out of damaged planes, does to you. Nothing like it has ever been heard on the screen before. It has a quiet, desperate urgency absolutely unlike what the audience has been conditioned to by fictional films.

The film is beautiful to look at, compelling in its interest, has much honest humor and, though it is realistic because of its very nature, is never brutal. Because of these qualities, it is an excellent general audience film.

Thieves on Rampage In Montreal Row

Film Row, Monkland Avenue, Montreal, was raided by thieves one day last week just before dawn. They went through every exchange.

Twentieth Century-Fox's safe was smashed and Paramount's office was wrecked. The thieves collected $30 in cash and $5.50 in stamps.

Odeon Theatres Add Two More to String

The Capitol Theatre, 950-seat St. John, Quebec house, and the Sturgeon Falls Theatre, Sturgeon Falls, Ontario, 450 seats, have been purchased by Odeon Theatres of Canada from the Oscar Hanson interests. Odeon operation is now in effect, it was announced by Haskell Masters, Odeon general manager.

Newspaper Opinions

'Let the Children In'

From an editorial by S. Morgan Powell in the Montreal Daily Star.

PUBLIC resentment at the unyielding attitude of the Quebec Government in regard to the attendance of children in film theatres is growing steadily in volume and bitterness. It has been largely accentuated since the war by the fact that younger 'teen-age children of intelligence have themselves joined the ranks of the protestants. I have received large numbers of letters from young people, many of them couched in surprisingly logical terms, condemning the prolongation of the seventeen-year-old prohibition against children under the age of sixteen being admitted to any film theatre in the city.

One of the strongest arguments they as well as their elders advance is that the Government's attitude is inexplicably inconsistent, since it places no such prohibition against children going to see films shown in church basements and parochial halls, which are certainly not, in the great majority of cases, half so well equipped from the point of view of safety and fire prevention as our modern film theatres.

The latter, it must be remembered, have to pass a stiff standard of inspection by the civic building department. The conditions which existed in the theatre where the holocaust of seventeen years ago took place are no longer existent in any theatre in the city of Montreal, and therefore the basic reason for the prohibition no longer exists.

British Films

The Chatham (Ontario) Daily News talks about the British Film in Canada.

JUDGING by the success which has attended the showing of productions of the type, the future for British films in Canada should be excellent. In any event British producers announce that after the war they will seek a larger percentage of Empire film trade.

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A scene from "Address Unknown," dramatic new Columbia hit, starring Academy Award winner Paul Lukas.

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No doubt there are films children should not see, but protecting them against the undesirable entertainment is a puzzling problem. Quebec goes at it simply but rather harshly, by barring all minors from picture shows entirely. The ideal method, of course, is to have special showings exclusively for children, only selected features being exhibited, and to keep them out of theatres at all other times. But this involves an economic problem which would force theatres to operate, for at least part of the time, at a loss.

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Future of Movies

From an editorial in the Galt Reporter called "Your Movies Have an Anniversary."

THE future of Moving Pictures? It would be presumptious for a layman to predict. All we can is that the industry is still developing greater degrees of excellence in production and that it has and will continue to provide a very fine type of amusement at prices within the reach of all. The future will doubtless see moving pictures used for many new purposes, some of which may still be unthought of. Chief among these is their value for educational purposes.

THE CURRENT BEST THRILLER !

ANNA NEAGLE RICHARD GREENE

in

Yellow Canary

with

NOVA PILBEAM · LUCIE MANNHEIM · ALBERT LIEVEN

Produced & Directed by HERBERT WILCOX

BOOK "THE MEMPHIS BELLE", TECHNICOLOR SAGA OF OUR AIR HEROES. IT'S THE INDUSTRY'S PROUDEST OFFERING.

This woman—

hated the lie she lived . . . and hate followed her! Scorn and scandal made her loveliness a curse . . . because of a secret she dared not whisper!

RKO RADIO PICTURES

They are rolling in the aisles at the Astor, N.Y. where M.G.M.'s

"See Here, Private Hargrove" breaks 20-year record!

Movies, Radio In Tele Fight

The television situation is becoming more complicated every day and the differences between those who want first claim on it are coming into the open. The film companies, some of whom are holders of television stock, are inserting clauses in the contracts of players which control their appearance over the new medium for a period of ten years. The radio people, who regard television as being in their field, are objecting to this move, regarding it as a belligerent one, and they threaten to enter production for themselves.

It is not unlikely that the amusement industry may see a historic repetition of the patent wars that marked its early history. Theatres in the United States and Canada are being quietly measured for television equipment. There are a number of companies in this field.

Latest development is the Associated Press' announcement that it will provide news service stills and stories to stations and agencies. On-the-spot newsreels are possible for theatres, certain organizations, such as the Associated Screen News in Canada, being in a handy position to extend their operations.

General Electric Company, in announcing a new tube that will do away with the present booster and pick up-for-rebroadcast stations, made known its belief that there will be an audience of 67,000,000 within five years after the war, with home receivers costing about $200.

What effect television will have on the theatre industry is a matter of argument. Some have proclaimed the coming end of the exhibition business while others laugh loudly at this, claiming that people like to leave the house and be with other people in more interesting surroundings. Theatre projection of television in color has been perfected.

Tom Dowbiggin's Boy Bags Messerschmitt

P.O. Tom W. Dowbiggin, son of Tommy Dowbiggin, Montreal Paramount manager, bagged his first Messerschmitt off Northern France. P.O. Dowbiggin, who is 24, spent two years at McGill University before enlisting in 1941.

Another of Tom Sr.'s boys is A.C.2 Edward, 19, who is with the Transport Command at Dorval.

Montreal theatre folks, noting that the boys are chips off the old block, regard them as "The Fighting Dowbiggins."

Flashbacks

(Photo from Archives of Picture Pioneers)

These Canadian exhibitors were photographed in Hollywood seventeen years ago while attending an MPTOA convention. In the first row, left to right: Sam Bloom, B & F Theatres, Toronto; Edmund Lowe; George Lester and Jake Smith. In the rear row: the late J. A. Brady of the old Madison Theatre, Toronto; Harry Alexander; Abe Polakoff and J. Farrell McDonald.

Vandalism Stops Patriotic Shows

Teen-age vandals, attending Sunday concerts at New Toronto for smokes and comforts to overseas fighters, destroyed fourteen plush-covered seat rests at the Capitol Theatre. The concerts were suspended temporarily.

Ivan Findley, president of No. 3 branch of the Canadian Legion, who ran the concerts, thanked Martin Bloom, manager, for his help.

"A great deal of credit is due to Mr. Bloom," stated the president. "His cooperation has enabled us to raise a large sum of money to send comforts to our local men overseas. We are indeed grateful for his generosity."

Film Supply Situation Is Improving Rapidly

The film supply situation has eased considerably in the past few months. Although producers still are limited to 25 per cent of 1942 consumption, there is a strong possibility that restrictions may be entirely removed in the second half of the year, unless the growing manpower shortage becomes acute. Because of the tapering off of Army and Navy demand in the USA, film supplies are now adequate for producers' requirements. However, film manufacturers have been unable to build up sufficient inventories to warrant removal of consumption restrictions in the second quarter.

Conf'd Amusements Has Increased Profits

Confederation Amusements Limited, Montreal, reports net 1943 profit at $72,739, compared with $33,340 in 1942. Gross theatre revenues were $717,438 against $621,852.

Provision for taxes was $49,398 against $23,160. Amusement taxes totalled $186,190 and general taxes amounted to $32,198, compared with respective totals of $161,524 and $31,829. Surplus was $75,838 versus $35,004.

Balance sheet showed current assets at $164,244 and current liabilities at $52,725, working capital being $111,519 against $55,512.

"TEST FILM, 10,000 cycles 35 mm., with easy instructions, so that you can focus your Sound Lens in absolute precision and secure clear sound and the Maximum from your sound System. Just what many theatre owners have longed for! Bargain $6.60."

SAVE 20% OR MORE OF YOUR MONEY
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with Jackie Cooper and Gale Storm
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Gail Patrick, Nancy Kelly, H. B. Warner
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Hara Kiri

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MERLE OBERON
JOHN LODER

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"Tense, thrilling . . . keeps the audience on the edge of their seats."
—New York World-Telegram.

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Theatre Espionage

This story, if by some lucky chance it reaches the eyes of certain non-theatre folk who happened one evening to see a man going through obvious but strange motions without apparent reason, will clear up a mystery.

The man with the motions was a theatre manager demonstrating a sense of humor and proving that he is a man not to be taken lightly. It was almost time to close the boxoffice when this manager noticed a stranger buy a ticket and, instead of using it, walk away. He watched the man with the untorn ticket cross the road and establish an observation post in a doorway. A checker, sure enough.

For the information of the non-theatre folk mentioned earlier, a checker represents either the distributor of the film or the owner of the theatre—or anyone interested in determining the number of tickets sold. Each ticket is numbered. The checker, after buying his ticket, counts the number of persons who enter after that. The boxoffice receipts must balance with the checker's finding. If they don't the manager is under suspicion.

So, when the next ticket was sold, the manager walked slowly and majestically to the edge of the curb, faced the observation post, raised his hands ceremoniously above his head, and tore the ticket in half for the checker and all to see. This he did after each new ticket was sold.

Then a line of traffic led by a street car passed by, obscuring the checker's view for a few seconds. When the view was clear again the checker saw the manager waiting at the curb.

This time the manager raised but one hand. On it, jutting out prominently and being waved for emphasis, were three fingers!

* * *

One Thing Leads to Another

The alleged chronic crying of exhibitors, which is becoming film folklore, was the theme of a story told the other day. One exhibitor, known as a wailer on principle, was complaining bitterly about the exhorbitant price a certain film had cost him and how, because of it, he had lost money. And so on. "When did you play it?" someone asked. "It opens tonight," was the reply . . . Another yarn is about the small-show operators arguing whether Margaret O'Brien was five years old or six. "What's the difference?" spoke up a listener. "She'll be eight before her current picture gets to my house!" . . . A lady was amazed to hear this bit of dialogue in front of the Film Exchange Building: First fellow—"How are you doing?" Second fellow: "Last night I died." The amazed lady didn't know that they were managers talking about attendance . . . Variation of an old theme: "Stick with me, baby, and you'll wear nylons." . . . Whatever became of the guy who used to put the pins in new shirts after the metal shortage put him out of a job? He's putting cellophane wrappers on cigars. You could throw Nick Londos with the effort it takes to unwrap one.

* * *

Takes and Mistakes

Many persons are anxious to get into the theatre business and those in it are asked constantly about available opportunities. Evidence of this desire is the story that an outsider paid $17,000 for a certain theatre with less than 300 seats, a white elephant of long standing which has cost many a man many a dollar. The place is without projection equipment and needs new seats. The new owner is said to have ordered new seats and on being asked for his licence number, asked: "Licence? What do you mean, licence?" . . . Did you hear about the manufacturer who came to his partner with news of a government garment contract during the time buttons were almost impossible to get. "We got the labor and the cloth," he said. "Yes," sneered his partner, "but what'll we use for buttons—money?" . . . Sign on a vacant lot in a Toronto suburban area: "This property purchased by Famous Players for post-war development." . . . That swell letter from Dave Coplan, published in the last issue and credited to Sam Glazer, came to Louis Rosenfeld. That's one I blew. Why? I haven't the slightest idea. Very thoughtful of Louie to allow it to be used—and then it's reported wrongly!

Alta. Pioneers Elect Officers

(Continued from Page 1)

bers were added to the district roster of 37. It was the second meeting of the branch.

Horace Lackey, president of the Calgary projectionists' local, brought greetings. Jack Reid, president of the Calgary Film Board of Trade, was one of the speakers.

Captain Robert Pearson, Alberta chief censor, was the guest speaker at the banquet in the evening. He gave an account of censorship problems and said that, despite rebuffs and fault-finding, he had found theatre men to be good fellows.

Another speaker was Alex Entwhistle of Edmonton, oldest Pioneer in the district ,who recalled that he was attracted to the business when someone brought an old Edison sprocket to him for repair. Other guests were Ted Carey, RKO, Toronto; George Annabelle of Stettler; Matt Park of Wetaskiwin and Victor Armand of Winnipeg.

Officers elected, besides Egan, were: vice-president, Vernon Skorey; secretary, Vernon Dixon; directors, W. Kelley, Reg. Dodderidge, Walter Wilson, Dan Boyle, Mike Burlock, Horace Lackey, A. Brown. K. A. Leach is past president and honorary president is Alex Entwhistle.

New members were: Frank Shepard, of the Garry and Biggar, Sask.; William Ramsay, Opera theatre, Canmore; I. F. Shaker, Capitol, Hanna; Arnold Entwhistle, Edmonton; Dan A. Boyle, Empress, Macleod; Horace Lackeye, D. B. MacKenzie, W. Johnston, Dale Leach, projectionists of Calgary; W. Kelly and Reg. Dodderidge, branch film managers.

Theatre Books Must Be Clear

(Continued from Page 1)

missioner of Excise (now Deputy Minister of National Revenue for Customs and Excise) under the War Revenues Act can be followed in every similar instance.

An estimated assessment was made by the Comissioner of Excise and action was taken against the theatre operator for failure to pay that amount. The court upheld the right of the Commissioner to make the assessment and ruled that, since it was lawfully made, it did not have the right to interfere.

The theatre operator was forced to pay the amount of the assessment and in addition fined $100. A fine of $50 had been imposed previously for failure to divide the admission ticket in two parts and give one half to the patron.

'Memphis Belle' Amazing Film

(Continued from Page 1)

completely without grabbing it suddenly by sharp shocks. The auditor's interest becomes intense and he watches deeply impressed but with never the feeling of having undergone a harrowing experience.

This film, the record of a USA bomber over Germany, was released at the instance of the War Activities Committee and is being handled by Paramount at print costs alone. Made under the supervision of Lieut. Col. William Wyler, who directed "Mrs. Miniver" and other fine films, one of the two photographers who shared the trip with him, Lieut. Harold J. Tannenbaum, was later killed in a mission over France.

"Memphis Belle" dispels the idea that Technicolor is unsuited for serious films because the effect of color is usually soft, gay and friendly. The Technicolor here, though on a 16 mm. blow-up, lends itself perfectly to the presentation of certain aspects of flight never shown before. There are scenes of planes in the air that have never been duplicated from a standpoint of novelty.

It is hard to describe what the dialogue among the fliers, watching the enemy come at them and seeing their comrades trying to get out of damaged planes, does to you. Nothing like it has ever been heard on the screen before. It has a quiet, desperate urgency absolutely unlike what the audience has been conditioned to by fictional films.

The film is beautiful to look at, compelling in its interest, has much honest humor and, though it is realistic because of its very nature, is never brutal. Because of these qualities, it is an excellent general audience film.

Thieves on Rampage In Montreal Row

Film Row, Monkland Avenue, Montreal, was raided by thieves one day last week just before dawn. They went through every exchange.

Twentieth Century-Fox's safe was smashed and Paramount's office was wrecked. The thieves collected $30 in cash and $5.50 in stamps.

Odeon Theatres Add Two More to String

The Capitol Theatre, 950-seat St. John, Quebec house, and the Sturgeon Falls Theatre, Sturgeon Falls, Ontario, 450 seats, have been purchased by Odeon Theatres of Canada from the Oscar Hanson interests. Odeon operation is now in effect, it was announced by Haskell Masters, Odeon general manager.

Newspaper Opinions

'Let the Children In'

From an editorial by S. Morgan Powell in the Montreal Daily Star.

PUBLIC resentment at the unyielding attitude of the Quebec Government in regard to the attendance of children in film theatres is growing steadily in volume and bitterness. It has been largely accentuated since the war by the fact that younger 'teen-age children of intelligence have themselves joined the ranks of the protestants. I have received large numbers of letters from young people, many of them couched in surprisingly logical terms, condemning the prolongation of the seventeen-year-old prohibition against children under the age of sixteen being admitted to any film theatre in the city.

One of the strongest arguments they as well as their elders advance is that the Government's attitude is inexplicably inconsistent, since it places no such prohibition against children going to see films shown in church basements and parochial halls, which are certainly not, in the great majority of cases, half so well equipped from the point of view of safety and fire prevention as our modern film theatres.

The latter, it must be remembered, have to pass a stiff standard of inspection by the civic building department. The conditions which existed in the theatre where the holocaust of seventeen years ago took place are no longer existent in any theatre in the city of Montreal, and therefore the basic reason for the prohibition no longer exists.

British Films

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Walter Wanger
presents

Ladies Courageous

Another HIT from UNIVERSAL at EMPIRE-UNIVERSAL EXCHANGES